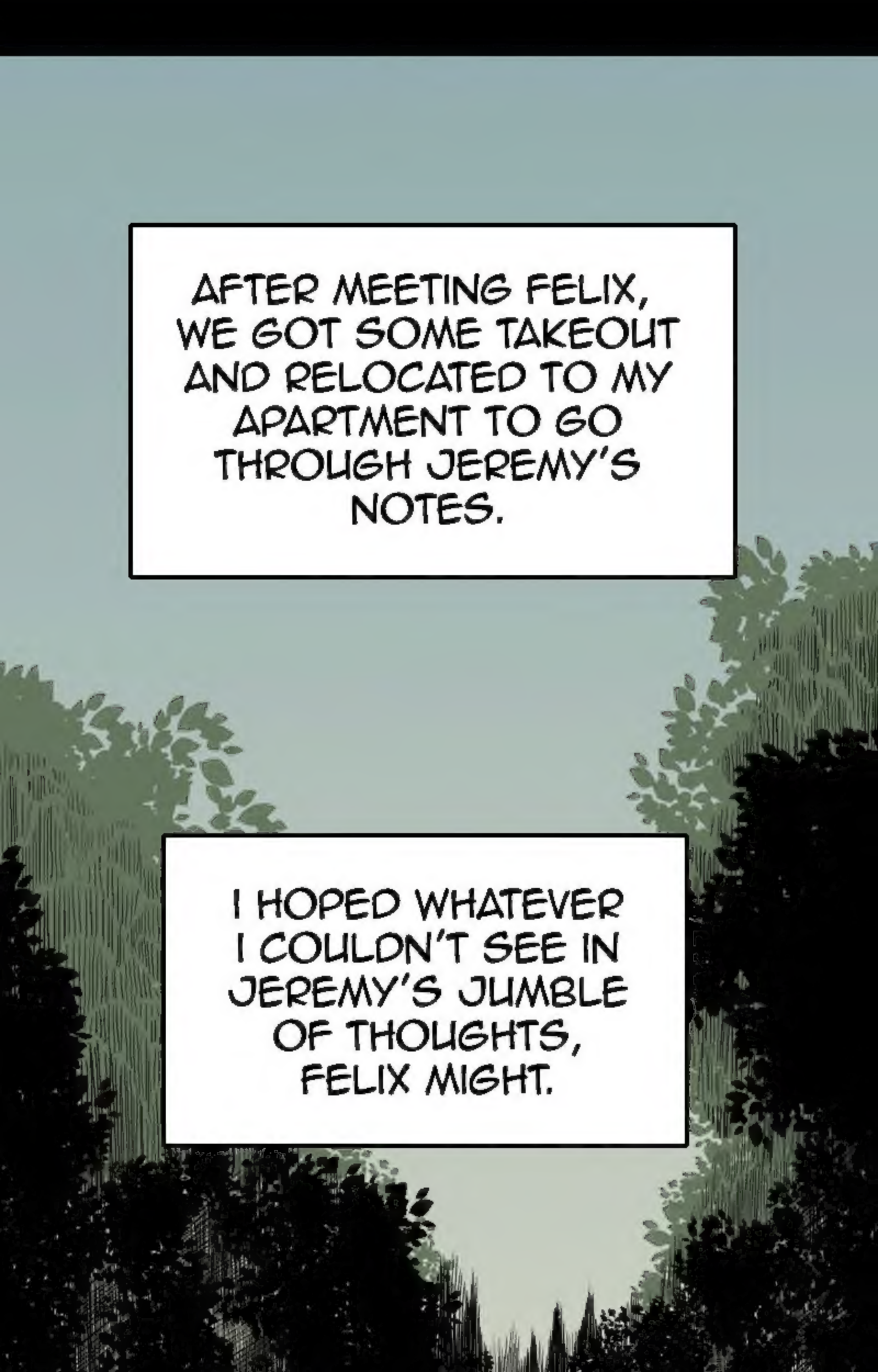
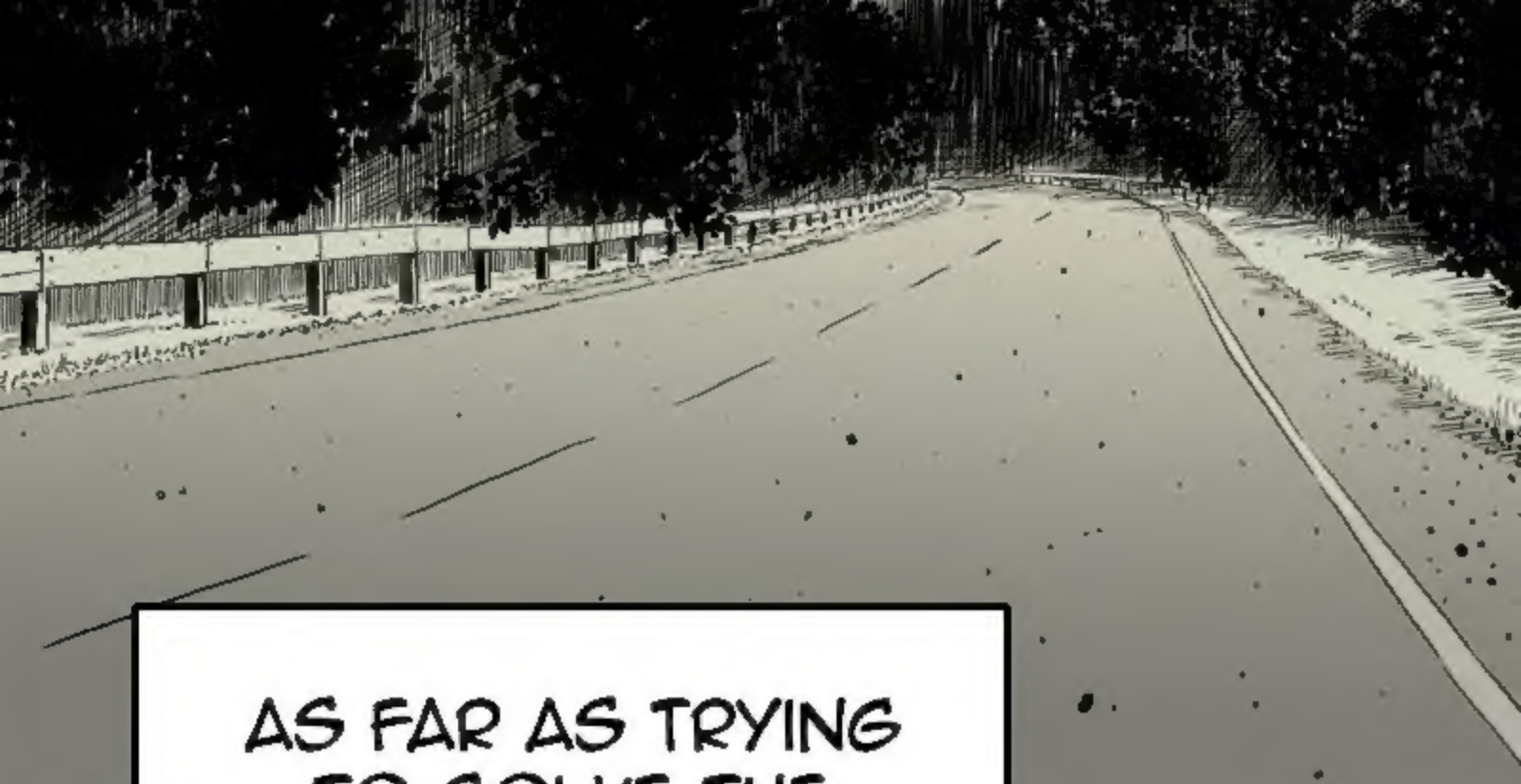




AFTER MEETING FELIX,
WE GOT SOME TAKEOUT
AND RELOCATED TO MY
APARTMENT TO GO
THROUGH JEREMY'S
NOTES.

I HOPED WHATEVER
I COULDN'T SEE IN
JEREMY'S JUMBLE
OF THOUGHTS,
FELIX MIGHT.



AS FAR AS TRYING
TO SOLVE THE
MYSTERY OF WHAT
WAS HAPPENING
IN STAGTOWN, I
COULDN'T CARE
LESS.



I JUST
WANTED *OUT.*



DEAD
MANS
SWITCH

HEY THERE, LITTLE FRIEND!
LONG TIME NO SEE!





WHO'S A GOOD
LITTLES? YOU
IS, YES!

AWW, YOU
GOT SO BIG!



GOTTA CALL
YOU BIG FRIEND
NOW. MEOW
MEOW...

WAIT, THE CAT'S
ACTUALLY
NAMED "LITTLE
FRIEND"?



WELL YEAH,
THAT'S WHAT
JEREMY NAMED
HER.

WHY,
WHAT DO
YOU CALL
HER?



UH CAT?

...CAT.
I JUST CALL
HER CAT.

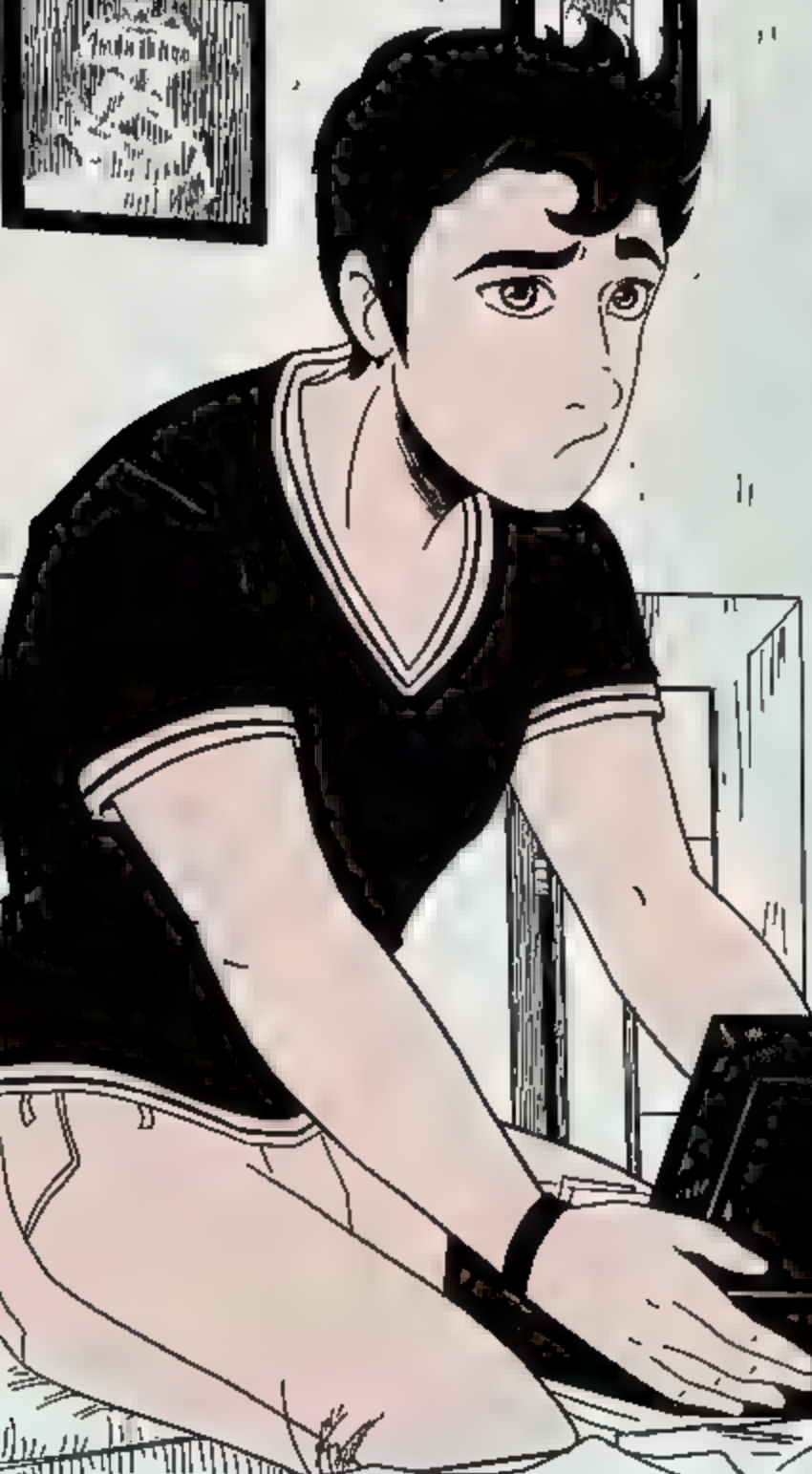
OR KITTY,
I GUESS.

SERIOUSLY?

WELL, THE VET
WANTED A REAL
NAME, SO I JUST
PUT DOWN
"JEREMY JR."



REALLY THINKING
OUTSIDE THE BOX
THERE, HUH?





A comic panel featuring a young man with dark, wavy hair and a black V-neck shirt. He is looking down with a somber expression, his hands clasped in front of him. The background is dark with vertical white lines, suggesting rain. Three speech bubbles are positioned above him, containing the following text:

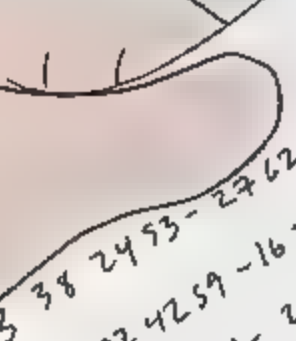
YOU KNOW...JUST...
SHUT IT. I TOOK
HER IN, DIDN'T I?

YEAH, YEAH.

DANG...

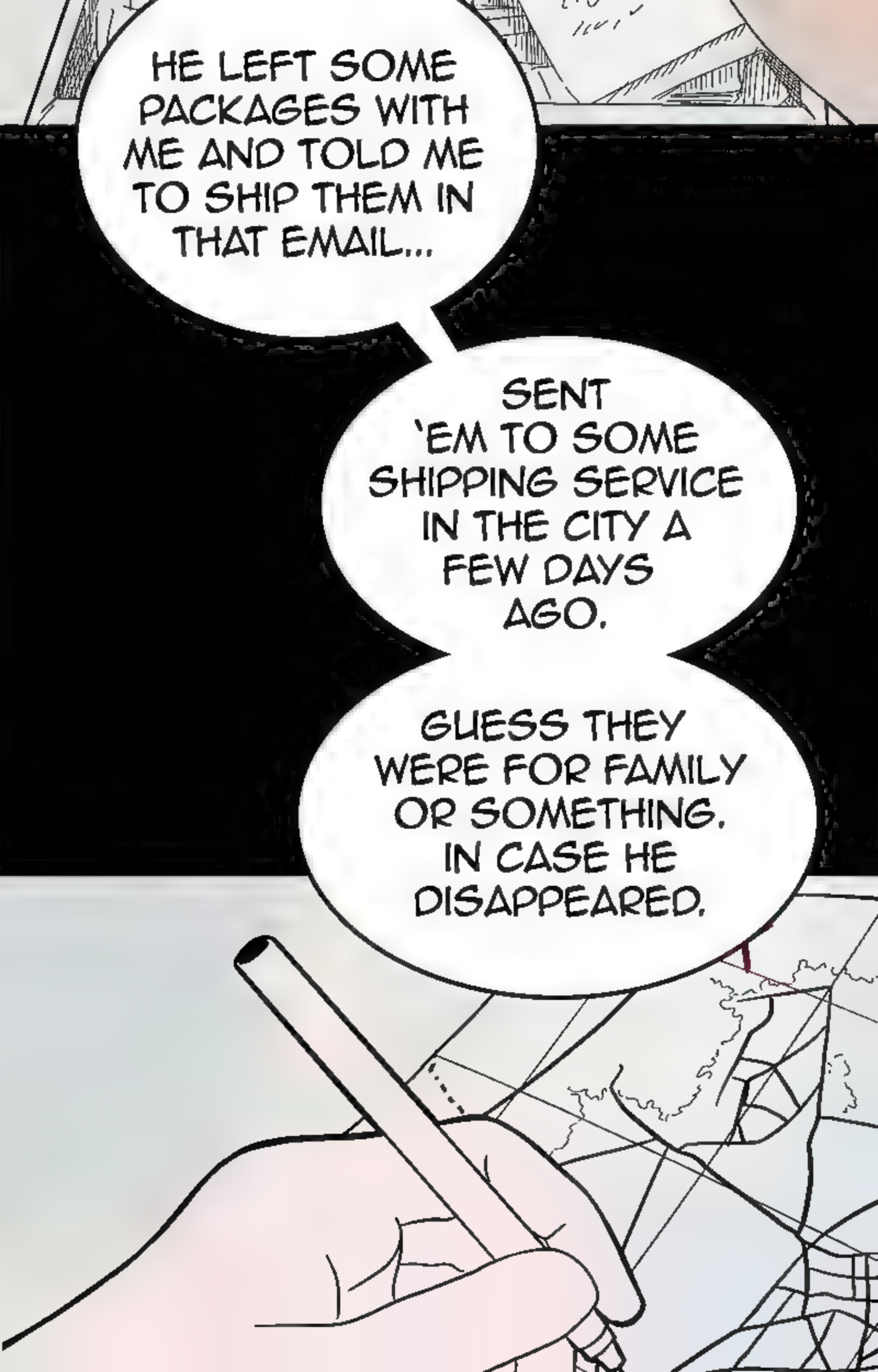
CAN'T BELIEVE YOU
BUSTED INTO J'S
LOCKER FOR THIS
STUFF.

I HAD NO IDEA
HE HAD ALL
THESE NOTES.

A hand is holding a piece of paper with a list of numbers. The numbers are arranged in a grid-like fashion, with some numbers having hyphens. The list includes: 13 38 24 53 - 27 62 08 12 24, 26 51 02 42 59 - 16 39 13 01 02 44, 50 01 24 39 11 - 21 08 49 45 43, 05 39 59 12 - 79 43 20 26 39 27 60, 35 15 59 11 18 - 24 18 59 - 21 24 01 08 05 23 12 - 13 62 35 63 72 - 98 05 31 06 24. The background is a light blue grid.

13 38 24 53 - 27 62 08 12 24
26 51 02 42 59 - 16 39 13 01 02 44
50 01 24 39 11 - 21 08 49 45 43
05 39 59 12 - 79 43 20 26 39 27 60
35 15 59 11 18 - 24 18 59 -
21 24 01 08 05 23 12 -
13 62 35 63 72 - 98 05 31 06 24

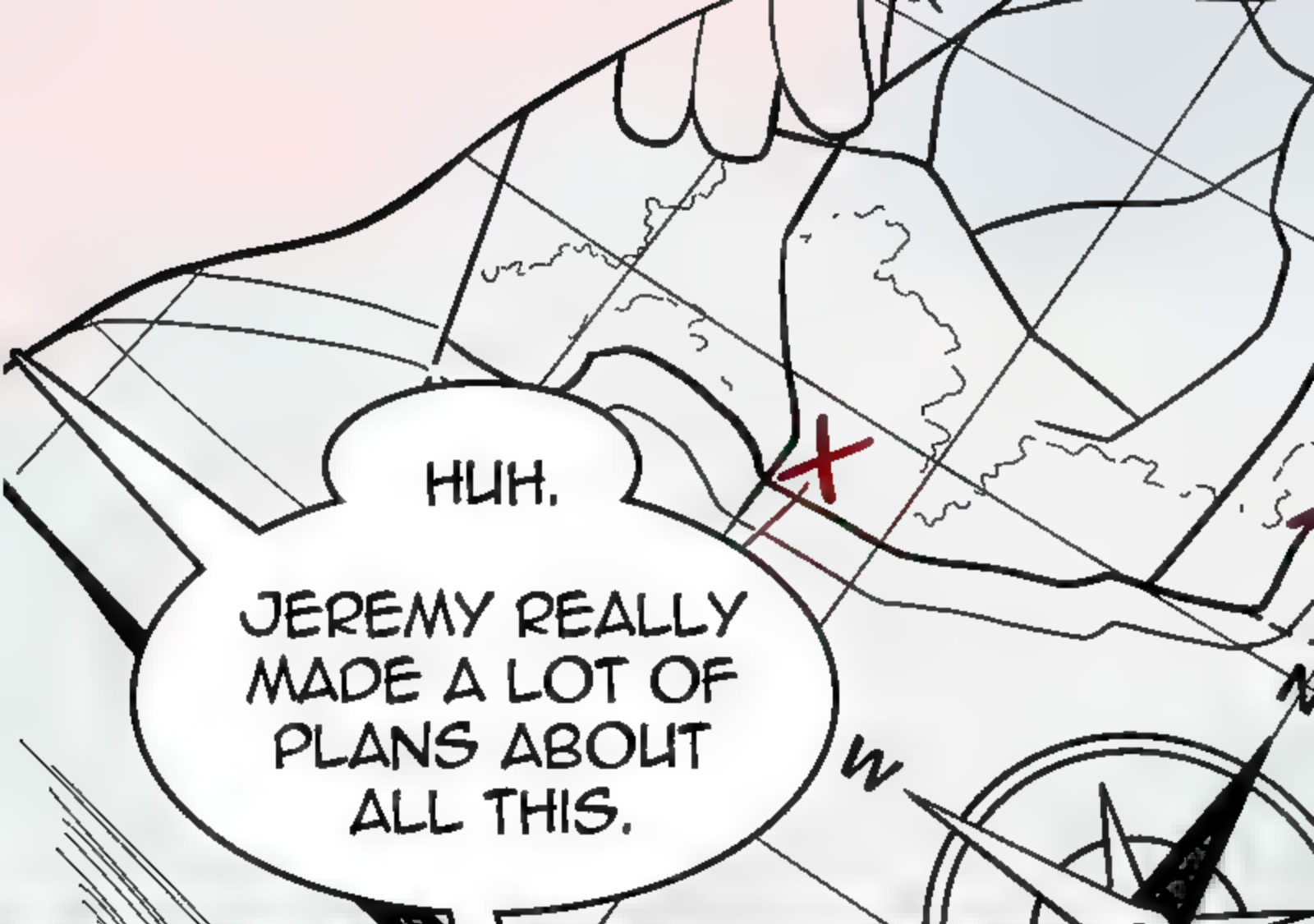
[illegible]

A comic panel with a dark background. At the top, there's a sketch of a building. In the bottom left, a hand is holding a pen, with a sketch of a map or city grid visible. Three speech bubbles are arranged vertically in the center.

HE LEFT SOME
PACKAGES WITH
ME AND TOLD ME
TO SHIP THEM IN
THAT EMAIL...

SENT
'EM TO SOME
SHIPPING SERVICE
IN THE CITY A
FEW DAYS
AGO.

GUESS THEY
WERE FOR FAMILY
OR SOMETHING.
IN CASE HE
DISAPPEARED.

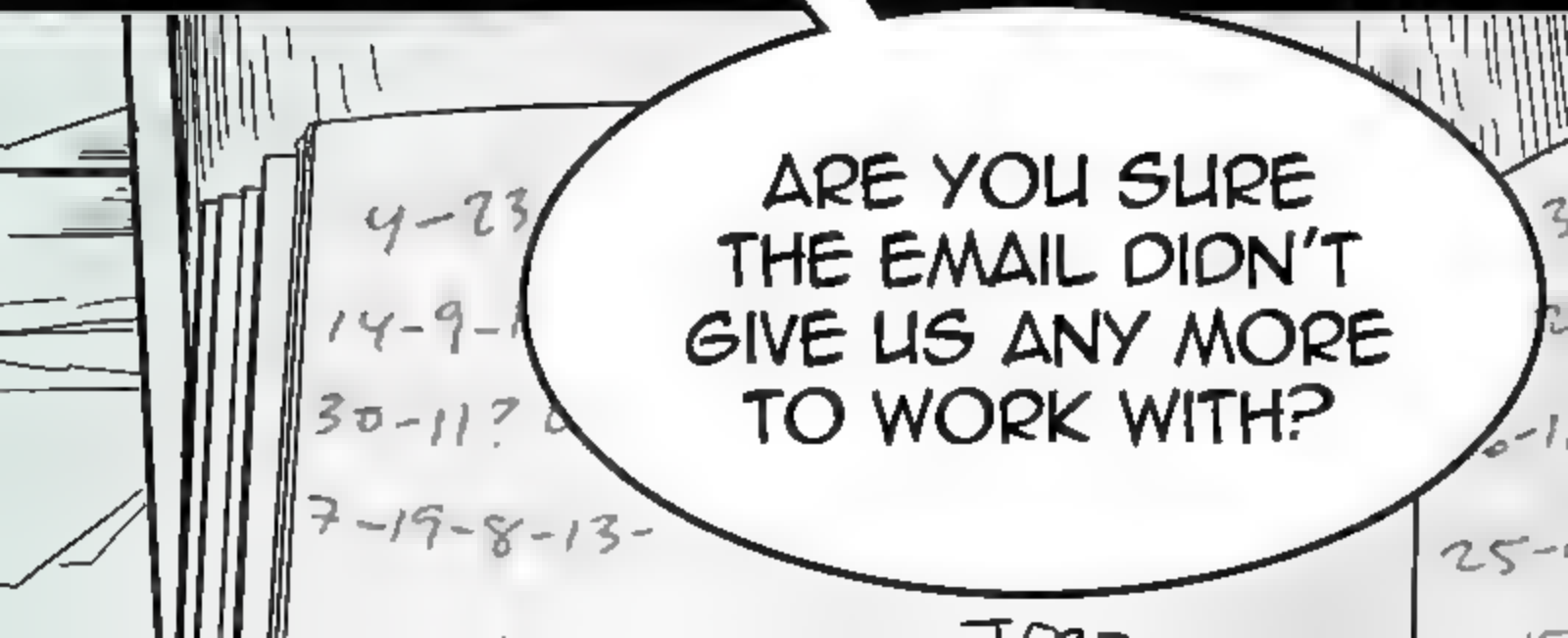


HLH.

The background shows a hand pointing to a red 'X' on a map. The map has various lines and a compass rose with the letter 'W' indicating West. The map is partially obscured by a large speech bubble.

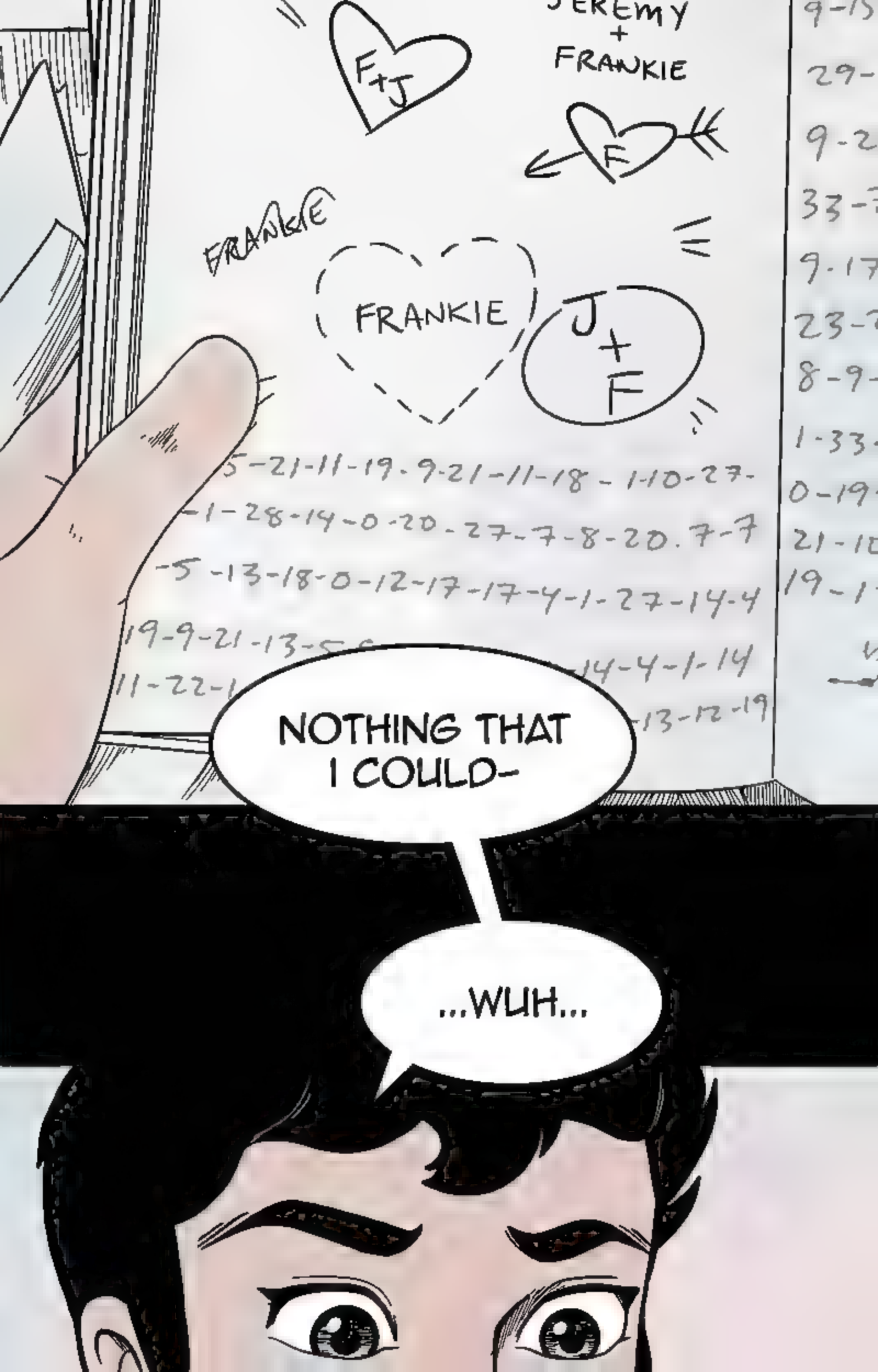
JEREMY REALLY
MADE A LOT OF
PLANS ABOUT
ALL THIS.

AFTER WHAT I'VE
SEEN, I GET NOW
WHY HE WAS SO
PARANOID.



ARE YOU SURE
THE EMAIL DIDN'T
GIVE US ANY MORE
TO WORK WITH?

The background shows a stack of papers with dates written on them: 4-23, 14-9-1, 30-11-7, 7-19-8-13, and 25-1. The papers are slightly overlapping and have a light blue tint.



NOTHING THAT
I COULD-

...WHH...



HAHAHA HA HA HA!

WHAT?

WHAT'S
SO
FUNNY?



A comic book panel featuring a young man with dark, wavy hair and a wide, happy smile. He is wearing a black V-neck shirt with white trim on the collar and sleeves. He is holding a light blue rectangular object, possibly a book or a folder, in his left hand and pointing his right index finger towards the viewer. The background is a simple room with a window on the left and a desk with papers and a stapler at the top. Three speech bubbles are present: one at the top left, one to the right of the boy's head, and another below it.

AAAAAAAAHA, J
TOTES HAD A
CRUSH ON YOU!

NO WAY!

HE DREW A
BLINCHA
KISSY
HEARTS!

AHHHHHHH, I'M
DYING! AHHAH!!

OH MAN!

S-STOP THAT!
I BARELY EVEN
KNEW HIM!



TOO LATE, I'M SHIPPING
IT! IT'S BEEN SHIPPED!

AAAAAAAAAAAAAAAA
OH MY GOD!

SO CUTE!



A comic panel featuring a hand with the index finger pointing upwards. The hand is rendered in a light skin tone with pinkish shading. The background is light blue with black lines radiating from the hand, suggesting motion or emphasis. At the top, a dark, curved shape, possibly a head or a shadow, is partially visible. Two speech bubbles are present: one at the top and one at the bottom.

KNOCK IT
OFF!

HOW CAN
YOU JOKE
ABOUT IT?



COME ON
FRANKLES...
IF YOU DON'T
LAUGH, YOU'LL
CRY.

DON'T.

CALL.

ME.

FRANKLES.



OKAY, OKAY,
SHEESH.

ANYWAY,
I CAN'T
FIND
ANYTHING
NEW IN
THESE
NOTES.



SO WHAT'VE
YOU GOT?

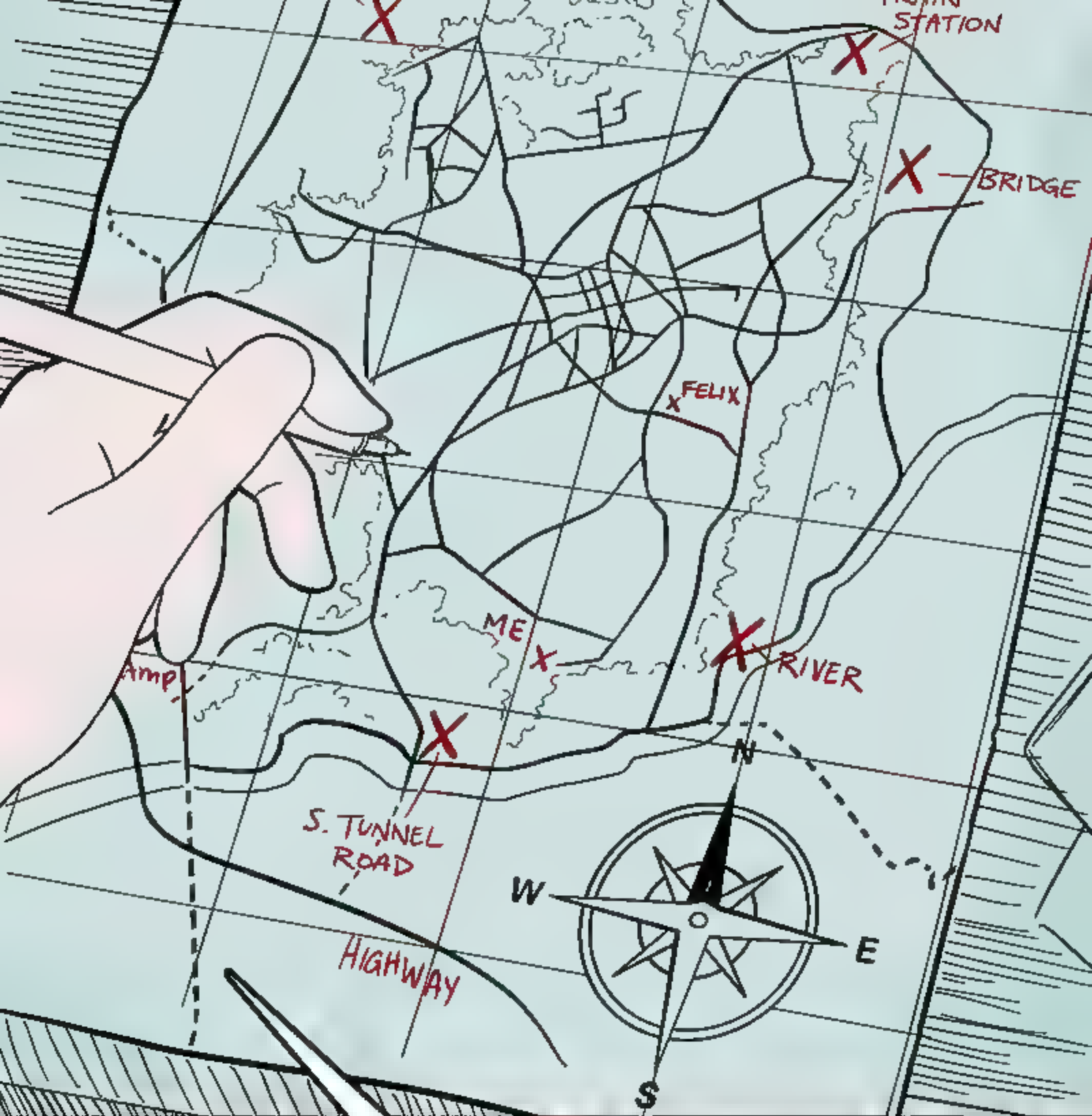
SIGH...

WELL, I FIGURE
WE SHOULD AT
LEAST TRY TO
LEAVE BEFORE WE
JUST RESIGN
OURSELVES TO
...GHOSTHUNTING
OR WHATEVER.

I'VE MARKED ALL
THE WAYS OUT
OF STAGTOWN.

TRAILS

TRAIN



FIRST, OBVIOUSLY,
IS THE TUNNEL ROAD
TO THE HIGHWAY.

A black and white illustration of a stone archway leading into a dark tunnel. The arch is constructed from large, irregular stones. The tunnel interior is dark and recedes into the distance. The foreground is a light-colored, flat surface, possibly a path or road. There are some dark, leafy plants on the left side of the arch.

YEAH, NOT
HAPPENING.

A black and white illustration of a dark, rocky landscape. In the foreground, there is a utility pole with cross-arms and wires. The background is a dark, rocky hillside. The sky is a light, hazy blue.

RIGHT.
SO, THAT
LEAVES US WITH
THE TRAIN
STATION...



THE BACK ROAD
THROUGH THE OLD
COVERED BRIDGE...

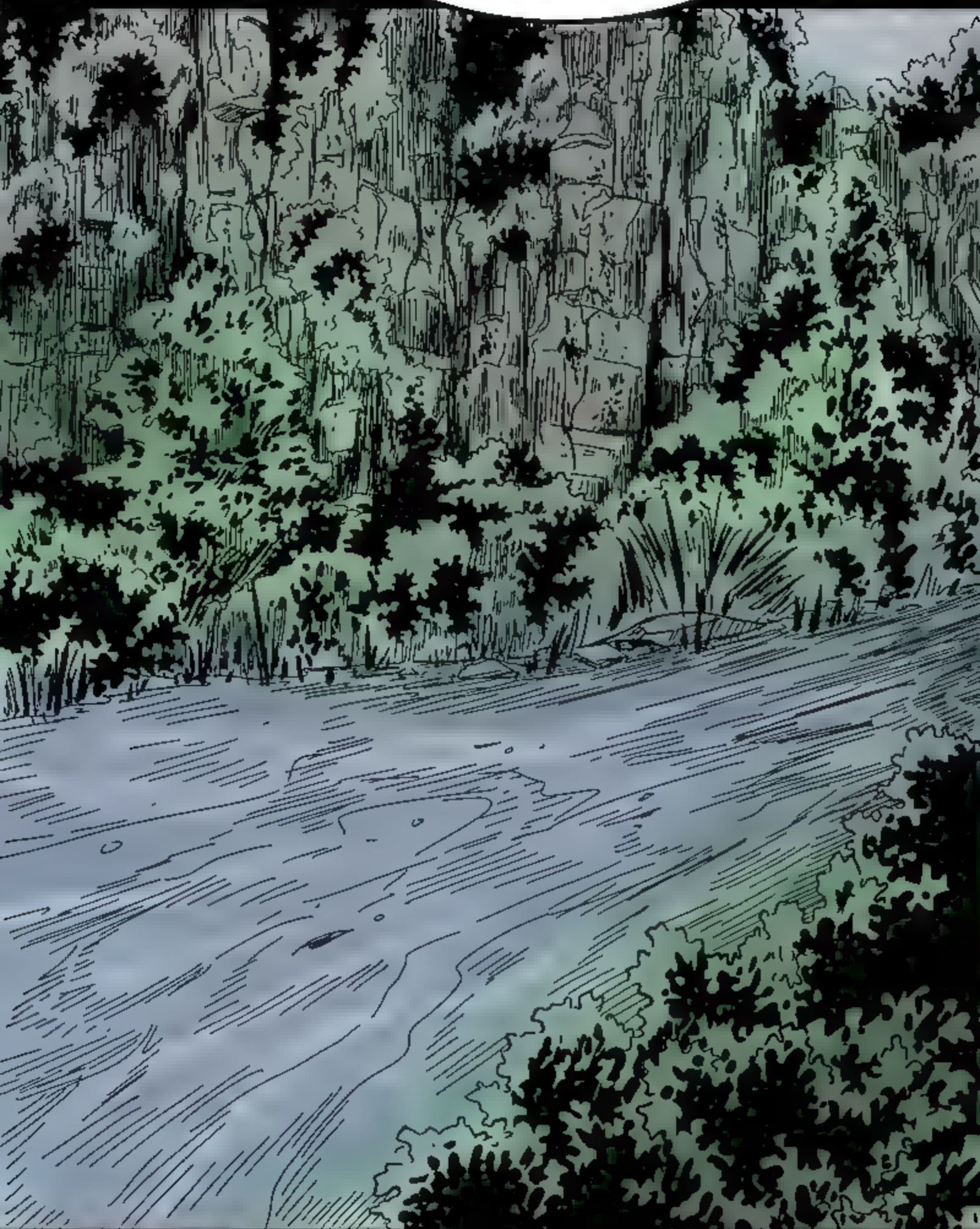




THEN THE
HIKING TRAILS
TO THE
NORTH...

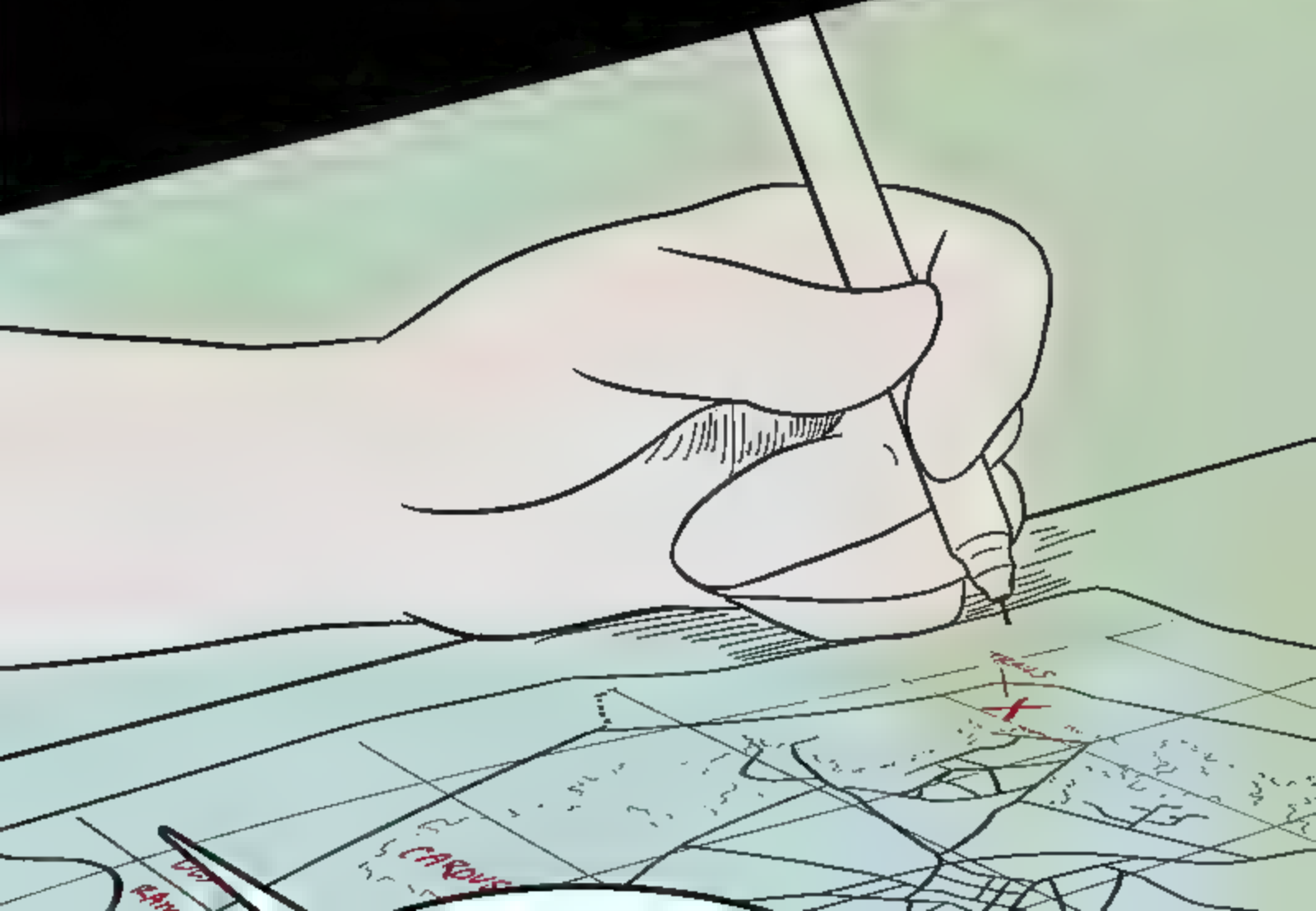
...AND AS A LAST
RESORT, THE RIVER

...AND THE RIVER
FLOWS SOUTH. WE
COULD GET A BOAT
OR SOMETHING.



BUT I HAVE
NO IDEA IF
JEREMY TRIED
TO LEAVE BY
THESE WAYS
ALREADY.

IF WE COULD
NARROW IT
DOWN, THAT
WOULD HELP.





WHAT DID HE TELL
YOU ABOUT HIS
RESEARCH?

ARE YOU
KIDDING?

NOTHING.

HE'D GO ON
ABOUT MONSTERS
IN THE WOODS
AND THE CIA, BUT
NOTHING LIKE
THIS. THAT I
REMEMBER, AT
ANY RATE.

MOSTLY
HE'D COME
OVER AND PLAY
SOME VIDEO
GAMES AND
HANG OUT.



TOWARDS THE END,
I'D ASK HIM OVER
FOR GAMING, JUST TO
GET SOME FOOD IN
HIM OR LET HIM CRASH
ON THE COUCH.

HE WASN'T
SLEEPING
WELL AND
HE HAPPILY

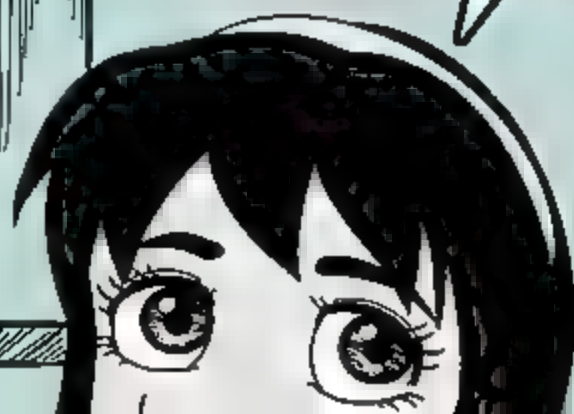
HE HARDLY
ATE.



GREAT.

WELP, WE
HAVE OPTIONS
TO TRY, ANYWAY.

WE WON'T KNOW
UNTIL WE DO.





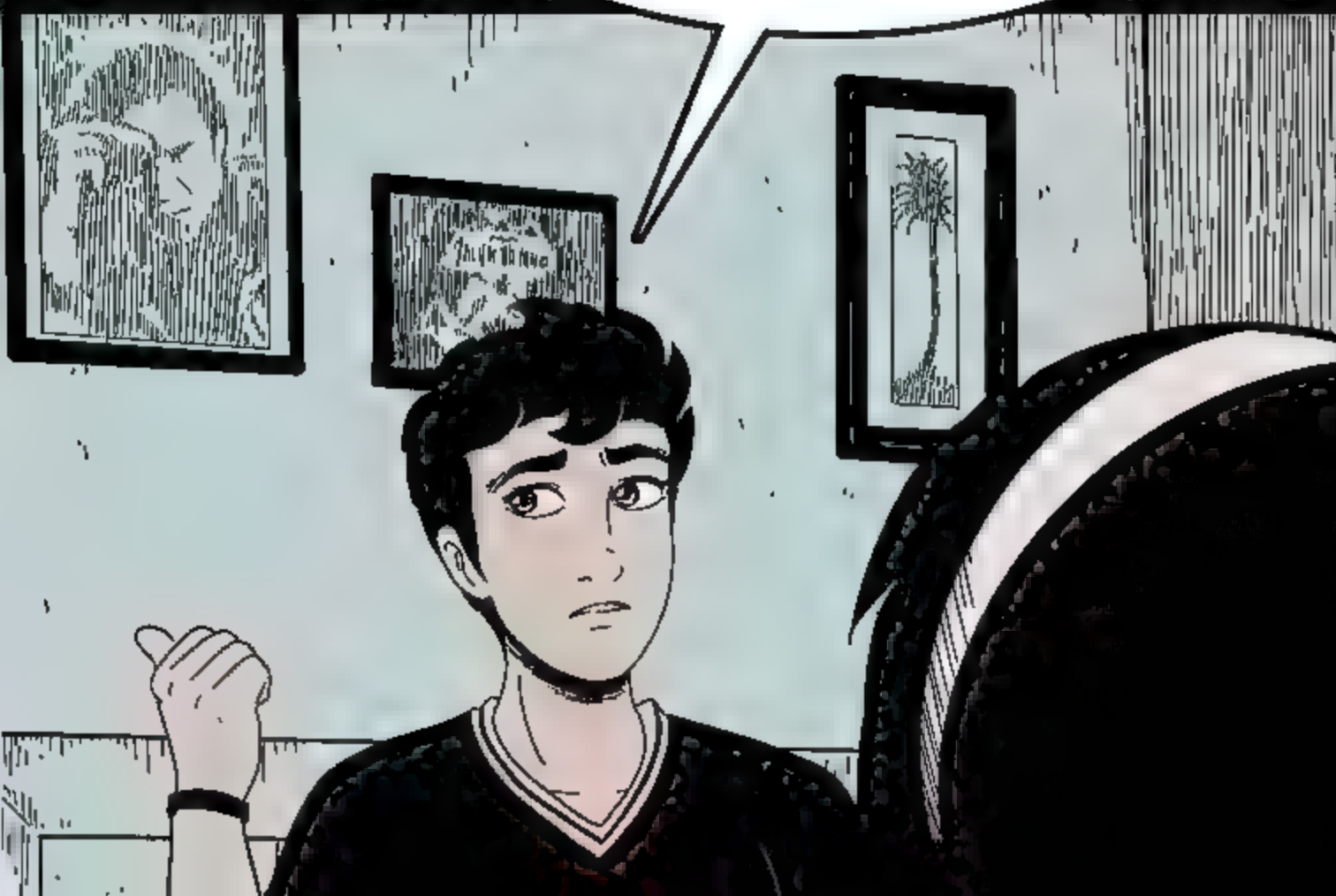
IT'S BETTER
THAN HANGING
AROUND HERE
WAITING FOR
SOMETHING
WORSE TO
HAPPEN.

BARELY.





WE SHOULD USE THAT
MARK THING TO THE
FULLEST, TOO. YOU
WANT ME TO TATTOO
YOU? I BROUGHT MY
KIT IN THE CAR.



A comic panel showing a close-up of a person's hands. One hand is resting on a shoulder, while the other is near the neck. The person has dark hair and is wearing a dark shirt. The background is a light blue wall with a grid pattern.

WHAT?

A comic panel showing a close-up of a person's face. The person has dark hair and is wearing a dark shirt. The background is a light blue wall with a grid pattern.

THE MARK J HAD ME
PUT ON HIM. LOOK,
I DID MY OWN
SHOULDER.



THE EMAIL
SAID HAVING IT
ON YOU MIGHT STOP
ANY MEMORY LOSSES
BEFORE THEY EVEN
BEGIN.

I KNOW WHEN I
PUT IT ON HIM, HE
SAID HE "DIDN'T NEED
TO SEE IT FOR IT
TO WORK "

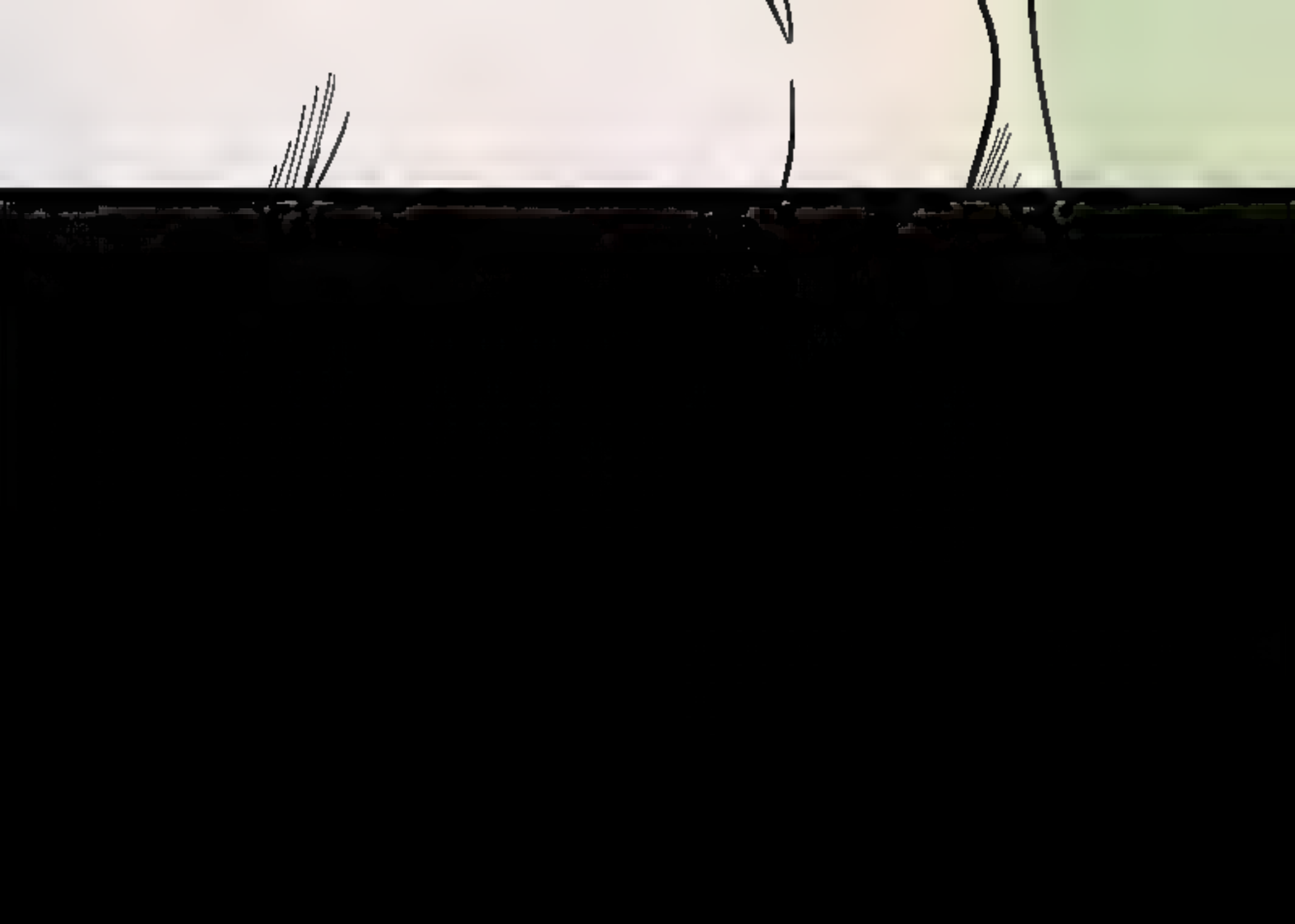
TO WORK.



MAYBE. HE
SEEMED UNSURE
ABOUT THAT.

ARE YOU
NUTS? I'M NOT
GOING TO LET
YOU *TATTOO* ME!







REALLY?

NOT EVEN
IF IT SAVES
YOUR LIFE?

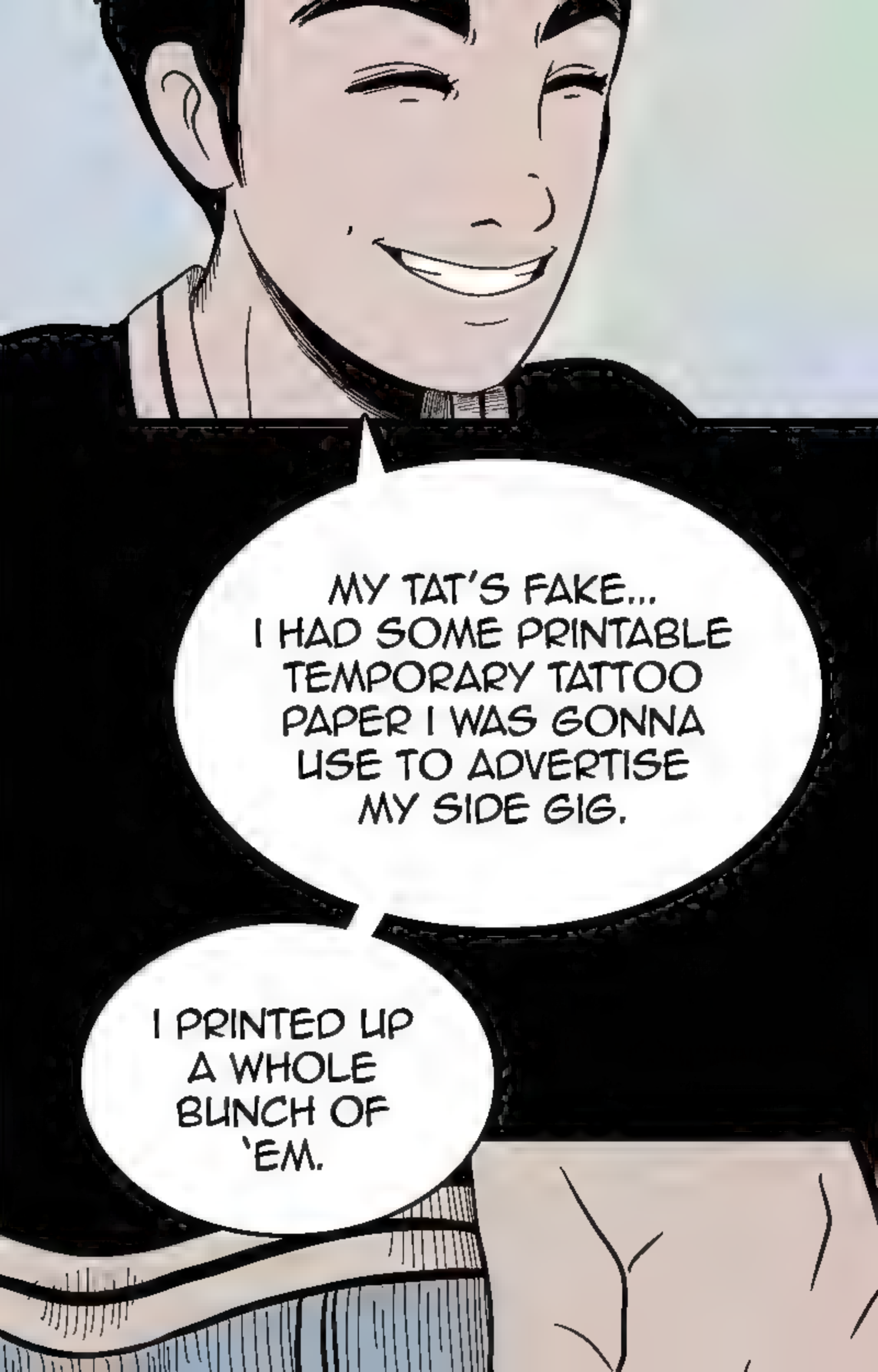




SNRRK

HA, I'M
KIDDING!





MY TAT'S FAKE...
I HAD SOME PRINTABLE
TEMPORARY TATTOO
PAPER I WAS GONNA
USE TO ADVERTISE
MY SIDE GIG.

I PRINTED UP
A WHOLE
BLUNCH OF
'EM.



SEE? ENOUGH FOR
ME AND YOU! ONE
EVERY DAY FOR A
GOOD WHILE.





UGH...

FINE. LET'S
HAVE IT,
THEN.



A comic book panel showing a man and a woman in a car. The man, with dark hair and wearing a black V-neck shirt with white stripes on the sleeves and tan pants, is applying a white bandage to the woman's right arm. The woman, with black hair and a pink headband, is wearing a light pink button-down shirt. She looks down with a sad expression. The background shows a window with rain streaks. Two speech bubbles are present: one from the man at the top and one from the woman at the bottom.

HONESTLY...

...FEELS LIKE THIS
IS THE FINAL STRAW
BEFORE GOING
FULL-ON CRAZY.

IT FEELS LIKE...



THERE'S NO GOING
BACK NOW.

